

The  
Cleveland  
Museum  
of Art

December

Members Magazine

## Current Exhibitions

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Cover: The down-to-earth naturalism of Gaetano Gandolfi's *The Holy Family* (1776, oil on canvas, 87 x 68.5 cm, John L. Severance Fund 1998.10) is typical of religious art produced in 18th-century Bologna.



This redoubtable image (John Ahearn, *Samson*, 1990–92, oil on fiberglass, collection of Dr. Gerard and Phyllis Seltzer) is in the exhibition Cleveland Collects Contemporary Art.

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### CLEVELAND COLLECTS CONTEMPORARY ART

Gallery 101, through January 10, 1999

Local collectors share contemporary masterpieces with the museum audience  
Sponsored by Hahn Loeser & Parks LLP and Ernst & Young LLP

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### MEDITERRANEAN: PHOTOGRAPHS BY MIMMO JODICE

Galleries 109–112, December 13, 1998–February 21, 1999

A modern artist's journey through classical time and space

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### BACKWATERS: LANDSCAPE PHOTOGRAPHS BY THOMAS JOSHUA COOPER

Gallery 105, through January 6, 1999

Large, mysterious, subtle black-and-white images of rivers in northern Scotland and Scandinavia

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### FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs  
Patron Sponsors Mary and Leigh Carter

## From the Director

Dear Members,

The annual Holiday CircleFest begins on the evening of Wednesday the 2nd with a variety of activities culminating in an outdoor lantern procession. All of our University Circle colleague institutions will be celebrating as well, so please join us and make an evening of it. Then, from Friday the 4th to Sunday the 6th, take advantage of our first-ever Members Shopping Days and enjoy a 25% discount at our stores. Free gift wrapping, too!

Holiday music is another cherished tradition at the museum, presented by Karel Paukert and our department of musical arts. Now that the Armor Court is reinstalled, the festival's grand finale will take place in Gartner Auditorium.

Film program coordinator John Ewing has scheduled his customary free matinee movie series between December 26 and 31. This year's theme explores classic war movies that set the stage for last summer's *Saving Private Ryan*.

And don't miss these two special performing arts events: The Harlem Legends of Jazz perform here on Saturday the 12th as part of the Jazz on the Circle series. And klezmer clarinetist Andy Statman brings a band on Wednesday the 16th for his museum debut in Gartner Auditorium.

I ask you to join me in welcoming Heck's Catering. Back in October, Heck's began operating our Museum Café and the Oasis Restaurant. Their expertise will be evident to anyone who has dined in the café this fall. Their participation allows the museum administration to put these operations in the capable hands of food

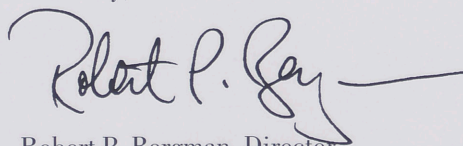
service professionals, enabling the museum staff to concentrate on our core mission.

Many of our members have supported that mission through contributions to the Annual Fund, which are completely tax deductible and are used solely to support museum programs. I thank those who have so generously helped in the past, and I encourage all members to consider giving to this year's Annual Fund.

*Diego Rivera: Art and Revolution* opens February 14. This will be a ticketed show, but members will, of course, enjoy free admission and other benefits. Before January tickets are available only to members; because entry times for weekends and weekday lunch hours will probably sell quickly, you should take advantage of your member status and order your tickets early. Call or visit the ticket center.

Finally, as 1998 comes to a close, I thank you all for making this a wonderful year. You have helped us in our efforts to reach ever greater aesthetic and intellectual heights, and to enhance the museum's special place in the community. Please know that all of us at the museum appreciate your support and participation. Best wishes for the holidays and the new year.

Sincerely,



Robert P. Bergman, Director



*It takes a village to raise a painting: Conservators and art handlers lift Steven Campbell's 11-foot-square canvas *Young Camper Discovering a Grotto in the Ground* (1984, oil on canvas, collection of Boake and Marian Sells) in preparation for its installation in Cleveland Collects Contemporary Art.*



*Gandolfi's paintings are characterized by strong primary colors and a thick, luscious application of paint. The Holy Family is on its original support, has never been strengthened with a lining canvas, and consequently retains the three-dimensionality*

*of its paint surface. Unlike many paintings whose surfaces have been flattened by the lining process, which included gluing and ironing another canvas to the support, this work remains fresh and vivid.*

# The Holy Family

Depicting the Holy Family as a loving, earthly group became traditional in Italian painting during the Renaissance. By the 18th century, artists who chose this subject matter had to express their individuality within a time-honored formula. Gaetano Gandolfi (1734–1802) enlivened that formula by animating an otherwise stable and classically oriented triangular composition in *The Holy Family*, shown here and on the cover. As an affectionate Saint Joseph holds a book for the baby to handle, the viewer recognizes that Christ is reading from one of the books of the Evangelists, who related Christ's life, death, and resurrection. St. Joseph, identified by the staff that flowered when he was chosen to be the husband of the Virgin Mary, looks knowingly and intently at the upward gaze of his wife. He understands that Mary sees not just the miraculous appearance of the cherubim above, but is already mourning her son's fate on the cross. Her protective embrace of her family is an attempt to forestall this inevitable pain.

The down-to-earth naturalism of *The Holy Family* is typical of the art of Bologna, and Gaetano Gandolfi belonged to a Bolognese family that specialized in this tradition. With his older brother Ubaldo (1728–1781) and son Mauro (1764–1834), he dominated painting in the city for most of the 18th century. Gaetano, the best known of his family, distinguished himself as both a draftsman and a painter of religious, mytho-

logical, and genre subjects and was admired by many Italian and English patrons of the period. The Gandolfi could hark back to the art of the Carracci family who, 150 years earlier during the Counter-Reformation, looked to local people and activities to represent sacred Christian texts to their contemporaries. Consequently, Bolognese art is marked by a realism and religious earnest-

ness to which every man and woman of the period could relate. Gaetano intensified this interconnection with his viewer by placing his figures close to the picture surface, animating them with movement and sculptural corporeality, and discarding extraneous details.

In the 17th and 18th centuries, artists often showed their paintings in annual exhibitions, usually held during religious festivals in parish churches. These shows allowed artists to become better known and to sell

their works, while collectors shared their prized possessions with the public. *The Holy Family* is probably the work described by one of Gandolfi's biographers as having been exhibited at the church of San Procolo in Bologna in 1776, and likely dates to the same year. Created during the decline in religious belief that swept Europe at the end of the 18th century, the painting still retains a truthfulness to its subject and to its Christian tradition.

■ Diane De Grazia, The Clara T. Rankin Chief Curator

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# In Search of the Past



*Brilliant sunlight bathes Seascape, Tunisia, a dynamic image dominated by foamy surf breaking over dark, glistening rocks. By manipulating his negative to produce the effect of streaking water and clouds, Jodice suggests the timeless energy of*

*nature (© Mimmo Jodice. Philadelphia Museum of Art, Purchased with funds contributed by Lynne and Harold Honickman Foundation, John Medveckis, Ann and Donald W. McPhail, Marilyn Steinbright, Harvey S. Shipley Miller, and J. Randall Plummer).*

MEDITERRANEAN:  
PHOTOGRAPHS  
BY MIMMO  
JODICE,  
December 13,  
1998–February  
21, 1999

A sense of place and the legacy of ancient civilizations are evoked in Mimmo Jodice's luxurious photographs of the Mediterranean. Born in Naples, Jodice still lives there, teaching at the Academy of Fine Arts. Throughout his career, he has worked simultaneously as a straightforward commercial photographer while creating a parallel group of surreal images like those included in the exhibition that opens this month. From 1990 to 1995 Jodice focused his camera on the eloquent evidence of antiquity he found while traveling the rim of the Mediterranean Sea through Italy, France, Spain, Greece, Macedonia,

Turkey, Tunisia, Syria, and Jordan. He recorded landscapes and classical ruins, and photographed classical objects in museums. From the nearly 1,000 pictures created during these journeys, 75 were selected by the show's guest curator, Melissa Harris, for Jodice's first solo traveling exhibition in the United States.

Rather than merely documenting sites and objects, Jodice aimed to evoke the ethos of classicism, enabling viewers to appreciate the vitality of ancient Greek and Roman culture as a continuing source of influence and inspiration. "The Mediterranean, with its landscapes, its ruins, its faces, and all its richness, has been for me a stim-

ulus," the artist says. "The inspirations of its history are numerous . . . I never wanted to illustrate archeology. I have tried . . . to find the extra temporal connotations, exempt from all geography. To apprehend, finally, a part of eternity that—like an aura—emanates from places."

Describing his exploration as "a voyage in search of the past," Jodice infuses his subject matter with a sense of history and mythology. Its theatrical presentation occupies a space that oscillates between the worlds of reality and dreams. In compositions that include both expansive vistas and tightly cropped close-up views energized by rich textural detail, the photographer's inquisitive eye isolates the intriguing remains of ancient cities, rugged landscapes, rock-filled seashores, ominous skies, and captivating sculptures and mosaics. Jodice is particularly adept at capturing the effects of light sweeping pocked and shattered surfaces. Indeed, all his images are imbued with a radiant, dramatic illumination and the sensation of instability or motion. These effects are derived from the choice of light-drenched subjects as well as special darkroom techniques—such as moving the enlarger head during the exposure to create a blurred "starburst" effect of light. Chemical

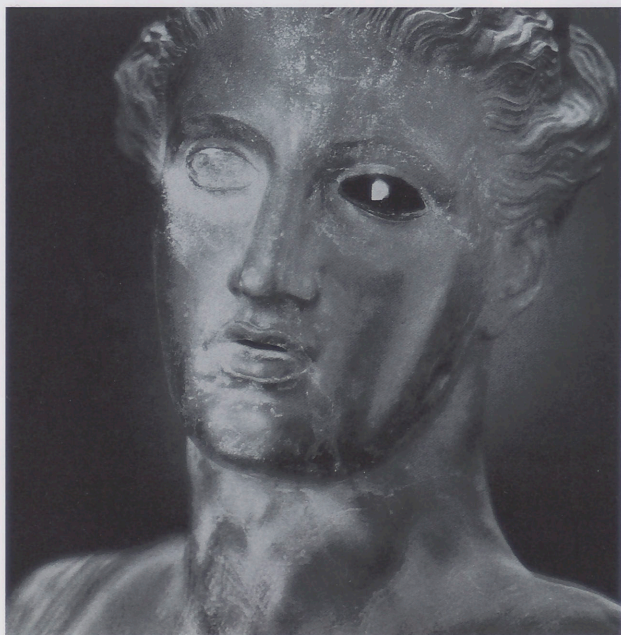
toners accentuate dark areas, while the highlights glow a dazzling white.

Jodice's carefully cropped compositions eliminate people and any other evidence of contemporary culture, reducing the information in the photographs to classical imagery, light, and motion. His subjects, familiar to many viewers, were recorded from inventive vantage points, transforming them into something altogether different and unexpected. Rather than creating photographs that juxtapose old and new to imply connections between the ancient and present, Jodice treats his images as conduits through which one can experience another time.

■ Tom E. Hinson, Curator of Contemporary Art and Photography

*Mediterranean: Photographs by Mimmo Jodice* was organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art with the support of a generous contribution from Shelby White and Leon Levy and a grant from the Pew Charitable Trusts. Nonreflective glass is provided by Denglas, the Denglas Division of Denton Vacuum, Inc. Promotional support is provided by the *Free Times*.

*In Bronze Sculpture from Herculaneum, National Archaeological Museum, Naples, Italy, the tightly cropped face of a young boy stares out from an enshrouding black background. His handsome face, pitted by time, is enlivened by a head of flowing hair and a haunting expression*  
(© Mimmo Jodice. Philadelphia Museum of Art).



*Taken in the Archeology Museum in Siracusa, Figurines of Demeter, Siracusa (Sicily), Italy records rows of sculptures from a shrine to that city's local goddess, Demeter. Diffused in warm light, the identical figures each wear a crown embellished with triple blossoms and carry a flaming torch* (© Mimmo Jodice. Philadelphia Museum of Art).



# Threads of History

Conservation of the Dido and Aeneas tapestries is made possible by grants from the Getty Grant Program and the National Endowment for the Arts.

**R**efurbishment of the museum's Armor Court has involved not only cleaning and waxing of helmets and swords, but also careful conservation of the rare and complete set of 16th-century Flemish tapestries depicting the story of Dido and Aeneas. Four of the eight tapestries have been treated at the studio of Gaspard de Wit in Belgium; the remaining four will undergo conservation next year.

The Dido and Aeneas pieces, which have hung in the Armor Court for most of the past 80 years, presented problems typical of many 16th- and 17th-century tapestries. Before coming to the museum in 1916, the tapestries had been restored several times. Some holes had been covered with cloth glued in place, while others were filled by reweaving the design using silk. The backing fabric and hanging method did not provide proper support, and prolonged exposure to excessive light had weakened and embrittled the fibers.

Last year four of the tapestries—*Aeneas*

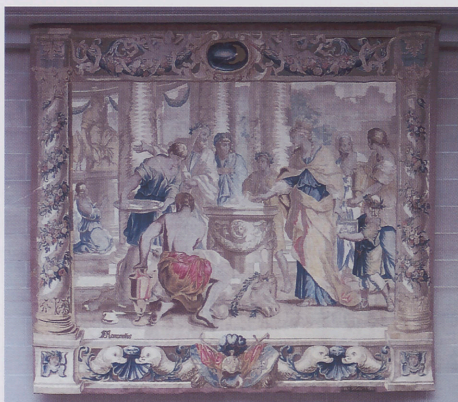
*Takes Leave, Mercury Notifying Aeneas, Dido Sacrificing to Juno, and The Death of Dido*—were removed from the walls, rolled, crated, and shipped to Belgium. Treatment began with removal of the old lining. The remainder of the

process is outlined in the accompanying illustrations. As the last step, a new support was sewn to the back of each tapestry so that the weight is now held only by the backing cloth and not by the weak fibers. This backing cloth is attached to a board with Velcro, which provides even support while hanging.

For the next several months it will be possible to compare the difference in appearance between the treated and untreated tapestries. The visual differences are subtle, with the restored tapestries having a slightly lighter and brighter appearance as the result of cleaning. Of greater importance are the structural differences—differences that cannot be seen but which will ensure survival of the tapestries for future generations to enjoy.

■ Bruce Christman, Chief Conservator

Dido Sacrificing to Juno, from Tapestry Cycle Illustrating the Story of Dido and Aeneas (tapestry weave, wool and silk, before 1679; gift of Mrs. Francis F. Prentiss in memory of Dr. Dudley P. Allen 1915.79.1–8)



The difficult and laborious task of removing the old patches and glue from the degraded silk had to be done slowly and carefully with solvents to prevent additional damage.





*A special table kept each tapestry flat during the cleaning and drying process, minimizing stress on the weak fibers. The table's mesh-like surface allowed multiple applications of soap and water from above; drying was accomplished by gently pulling air through the fabric.*



*Special treatment was required for the brittle and weak silk yarns, as shown in this detail of a repair. To stabilize them, the delicate silk threads had to be carefully stitched to the backing cloth.*

*Once cleaned, many hours of sewing work were undertaken to make the tapestries structurally sound. Holes were repaired by sewing cloth dyed to match the surrounding area to the back side.*

*A sense of each tapestry's design and texture was created by sewing different colored yarns to the applied cloth.*



Joya Sherrill sings with the Harlem Legends of Jazz, Saturday the 12th.



Klezmer clarinetist Andy Statman and friends stir up Gartner Auditorium on Wednesday the 16th.

## Jazz and Klezmer Flock Together

On Saturday the 12th at 8:00 is the museum's first **Jazz on the Circle** concert of the season, with *The Harlem Legends of Jazz*. The veteran band members actually "jumped" at the Woodside and "stomped" at the Savoy with Duke Ellington, Count Basie, Louis Armstrong, Billie Holiday, and other jazz greats. Their unique style of "jump jazz" brings to life the glorious roots of American jazz for today's audiences. Tickets are \$19–\$27; call the Severance Hall box office at 216–231–1111 or 1–800–686–1141.

Just as jumpy, but coming from a different cultural perspective, is a Gartner Auditorium concert on Wednesday the 16th at 7:30, **Klezmer Music with Andy Statman**. Since the 1970s, Andy Statman has been a major force in the revival of klezmer, the joyous and highly infectious music of the Eastern European Jews. His program of traditional and original compositions promises an unforgettable musical evening. Tickets, \$24, \$12 members, are available through the ticket center. Early reservations are recommended.

### 1 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 2 Wednesday

**Gallery Talk** 1:30 *A Queen's Private Prayer Book: Isabella's Book of Hours*. Barbara Kathman

**Holiday CircleFest** 5:00–9:00. The museum's contribution to the annual Holiday CircleFest is the *Winter Lights Lantern Festival*, with a wide array of illuminating activities

#### Art Installations and Performances

*Environment of Lights*. Installations on Wade Oval by six artists: Alison Egan; Mark Jenks; Annie Peters; Mark Sugiuchi; Alexandra Underhill; and Robin VanLear. Performances take place in and around the installations 5:00–7:30 on the half hour and as part of the procession

**Lantern displays** 5:00–9:00, main lobby, classroom level, and garden court

**Lanterns for sale** 5:00–8:00, main entrance. Buy one for the procession

**Workshop** 5:00–7:30 *Winter Lights Lantern Making*. Make simple tissue paper and bamboo lanterns to carry in the lantern procession. The lantern design was inspired by those carried in *comparsas* (musical processions and masquerades) in Oaxaca, Mexico for the Day of the Dead celebration. Classroom level

**Concert** 6:00–7:30 *CWRU Early Music*. Indoor garden court

**Pipe Organ Demonstration** 6:00–6:45 *Karel Paukert*. Gartner Auditorium

**Concert** 7:00–8:00 *A Brass Quintet* joined by keyboardist *Karel Paukert* in Gartner Auditorium

**Winter Lights Lantern Procession** 8:00 Wade Oval; begins at main entrance

**Pipe Organ Demonstration** 8:15–9:00 *Karel Paukert*. Gartner Auditorium

**Film** 7:00 *Christmas in July* (USA, 1940, b&w, 67 min.) directed by Preston Sturges, with Dick Powell, Ellen Drew, and Raymond Walburn. A clerk who mistakenly believes he has won a big slogan contest goes on a reckless shopping spree, buying everything on credit. Projected from videotape. \$3 CMA members, \$6 others

### 3 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

### 4 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Garden Court** 6:00–8:30 Jason Vieaux, guitar and Calista Koh-Hardcastle, violin. Classical music and bistro fare

**Cleveland Collects Lecture** 6:30 *Don Harvey* talks about his art

**Film** 7:00 *The Great McGinty* (USA, 1940, b&w, 81 min.) directed by Preston Sturges, with Brian Donlevy, Muriel Angelus, and Akim Tamiroff. A bum is made governor by a corrupt political machine, then turns honest. Sturges' first film as writer-director won an Oscar for its screenplay. \$3 CMA members, \$6 others

### 5 Saturday

**Gallery Talk** 10:30 *Ancient Near East and Islamic Art*. Alicia Hudson

**Highlights Tour** 1:30 *CMA Favorites*

### 6 Sunday

**Gallery Talk** 1:30 *A Queen's Private Prayer Book: Isabella's Book of Hours*. Barbara Kathman

**Drop-in Family Workshop** 1:30–4:00 *Holiday Cards*. Whatever holiday you celebrate, use our materials to create one-of-a-kind holiday greeting cards

**Curator's Recital** 2:30 *Karel Paukert*, organ. Works by J. S. Bach and C. P. E. Bach

### 8 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 9 Wednesday

**Gallery Talk** 1:30 *Decorative Arts of the Late 19th and Early 20th Centuries*. Pat Ashton

**Preconcert Lecture** 6:30 *Steven Plank* gives a free preconcert lecture in the recital hall

**Film** 7:00 *The Lady Eve* (USA, 1941, b&w, 94 min.) directed by Preston Sturges, with Barbara Stanwyck, Henry Fonda, and Charles Coburn. A gold-digging con artist sets her sights on a wealthy but doltish herpetologist. In 1941 this comedy topped *The New York Times'* Ten Best list; *Citizen Kane* finished second. \$3 CMA members, \$6 others

## Banter and Battle

### Preston Sturges: A Screwball Centennial

Preston Sturges (1898–1959) has lately garnered press as one of the greatest talents *not* represented in the American Film Institute's recent list of the 100 best American films. As the top writer-director of comedies during the 1940s, Sturges turned out classic after classic, yet no one movie towers above the others. His gift for slapstick, for oddball characters, for simple misunderstandings escalating into complex chaos is unique in American cinema. As can be seen in the films showing this month in honor of the director's centennial, he milked some of America's most sacred cows: consumerism (*Christmas in July*, the 2nd), politicians (*The Great McGinty*, the 4th), opportunism (*The Lady Eve*, the 9th), self-important film directors (*Sullivan's Travels*, the 11th), the rich (*The Palm Beach Story*, the 16th), sexual mores (*The Miracle of Morgan's Creek*, the 18th), wartime jingoism (*Hail the Conquering Hero*, the 23rd), and grand passions (*Unfaithfully Yours*, the 30th). Each film \$3 CMA members, \$6 others.



### Spawning Private Ryan

Steven Spielberg's celebrated *Saving Private Ryan* has rekindled America's interest in WWII, and Terrence Malick's upcoming *The Thin Red Line* is certain to feed the fire. Between Christmas and New Year's Day we screen seven classic WWII films that inspired or prefigured Spielberg's epic and its concern with ordinary fighting men in extraordinary circumstances. The films comprise this year's *Holiday Film Festival*, a year-end series of free matinee screenings offered as a "thank-you" to the museum's film audience.

Above: *The Longest Day*

Below: *The Great McGinty*

### Subscription Concert 7:30 *Virtuoso*

*Music of the Late Baroque*: Eva Legêne, recorders; Wieland Kuijken, viola da gamba; John Gibbons, harpsichord.

Three early-music giants perform together in Gartner Auditorium. Discover this rarely heard trio and have an exhilarating evening with Vivaldi, Telemann, J. S. Bach & co. Tickets available through the ticket center. General admission \$16 or \$14; CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5. Credit cards accepted

### 10 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

### 11 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Garden Court** 6:00–8:30 *Melodius Funk*. Jazz and bistro fare

**Film** 7:00 *Sullivan's Travels* (USA, 1941, b&w, 91 min.) directed by Preston Sturges, with Joel McCrea, Veronica Lake, and Robert Warwick. Tired of making fluff, a successful movie director decides to shoot a Serious Film, so goes on the road, disguised as a hobo, to learn about life and poverty. Unusual dramedy is one of Sturges' most celebrated works. \$3 CMA members, \$6 others

**Cleveland Collects Lecture** 7:30 at the Cleveland Center for Contemporary Art. *Contemporary Art and Conceptual Photography*: John Baldessari, Sarah Charlesworth, and Yasumasa Morimura. Jill Snyder, director of CCCA. For reservations call CCCA at 216-421-8671

### 12 Saturday

**All-Day Drawing Workshop** 10:30–4:00. Intensive class for beginning to advanced students. Instructor, Sun-Hee Choi. \$20 for CMA members, \$40 non-members; includes materials and parking. Call ext. 461 to register by Friday the 11th

**Gallery Talk** 10:30 *Cleveland Collects Contemporary Art*. Anita Peebles

**Highlights Tour** 1:30 *CMA Favorites*

**Jazz on the Circle** 8:00 *The Harlem Legends of Jazz*. Starring veteran musicians, the Harlem Legends of Jazz have been called the world's most authentic swing band. Band members actually "jumped" at the Woodside and "stomped" at the Savoy with Duke Ellington, Count Basie, Louis Armstrong, Billie Holiday, and other jazz greats. Their unique style of "jump jazz" brings to life the glorious roots of American jazz for today's audiences. Jazz on the Circle is a collaboration of Severance Hall, North-east Ohio Jazz Society, the Cleveland Museum of Art, and Tri-C Jazz Fest. Gartner Auditorium \$19–\$27. Call the Severance Hall box office at 216-231-1111 or 1-800-686-1141

### 13 Sunday

**Gallery Talk** 1:30 *Decorative Arts of the Late 19th and Early 20th Centuries*. Pat Ashton

**Drop-in Family Workshop** 1:30–4:00 *Toys and Things*. Create a dreidel, chariot, paper crane, or snowflake to take home for your holiday

**Cleveland Collects Lecture** 5:30 Craig Lucas talks about his art

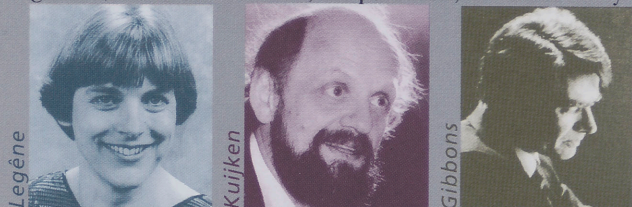
**Curator's Recital** 2:30 Karel Paukert, organ, harpsichord, and fortepiano. Music from the 16th–18th centuries



## Baroque for the Holidays

A **Gala Music Concert** on Wednesday the 9th at 7:30 brings **Virtuoso Music of the Late Baroque**.

*Eva Legêne*, recorders, *Wieland Kuijken*, viola da gamba, and *John Gibbons*, harpsichord, are three early-



music giants making a rare trio performance of works by Vivaldi, Telemann, J. S. Bach, and others. Tickets (\$12–\$14 for CMA members) are available through the ticket center. At 6:30 Steven Plank gives a free **Preconcert Lecture** in the recital hall.

The **Annual Christmas Concert** is Sunday the 20th from 1:30 to 4:30. *Karel Paukert* leads the *St. Paul's Episcopal Church Choir* and others in music of the season plus *Jakub Jan Ryba's Missa pastoralis*, and the *Oberlin Choristers*, *Katherine Plank* director, present Benjamin Britten's *A Ceremony of Carols*.

**Curator's Keyboard Recitals** with *Karel Paukert* and occasional guests are at 2:30 on Sundays the 6th, 13th, and 27th.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

### 15 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 16 Wednesday

**Gallery Talk** 1:30 *"The Adoration of the Magi"* by *Guido Reni*. *Saundy Stemen*

**Film** 7:00 *The Palm Beach Story* (USA, 1942, b&w, 90 min.) directed by *Preston Sturges*, with *Claudette Colbert*, *Joel McCrea*, and *Rudy Vallee*. Screwball comedy about a newlywed who flees her husband into the arms of an eccentric billionaire. \$3 CMA members, \$6 others

**Klezmer Music** 7:30 *Andy Statman*.

*Andy Statman*, a major force in the revival of klezmer—the joyous and highly infectious music of the Eastern European Jews—offers a program of traditional and original compositions. Tickets, \$24, \$12 members, are available through the ticket center. Early reservations are recommended

### 17 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

*Members of the St. Paul's Episcopal Church choir and a musical ensemble rehearse for the annual Christmas concert. This year's event is the afternoon of Sunday the 20th.*

### 18 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Garden Court** 6:00–8:30 *Arcadia Brass Quintet*. Seasonal music and bistro fare

**Film** 7:00 *The Miracle of Morgan's Creek* (USA, 1944, b&w, 99 min.) directed by *Preston Sturges*, with *Eddie Bracken*, *Betty Hutton*, and *William Demarest*. Daring comedy about a small-town girl who gets pregnant at a soldiers' farewell binge and can't remember who the father is. \$3 CMA members, \$6 others

### 19 Saturday

**Highlights Tour** 1:30 *CMA Favorites*

### 20 Sunday

**Gallery Talk** 1:30 *"The Adoration of the Magi"* by *Guido Reni*. *Saundy Stemen*

**Annual Christmas Concert** 1:30–4:30. *Karel Paukert* leads the *St. Paul's Episcopal Church Choir*, soloists, and instrumental ensemble in music of the season and *Jakub Jan Ryba's Missa pastoralis*. In addition, the *Oberlin Choristers*, under the direction of *Katherine Plank*, present Benjamin Britten's *A Ceremony of Carols*

**Drop-in Family Workshop** 1:30–4:00 *Scrolls and Screens*. Create a Japanese-style screen with winter scenes to give to someone for the holiday

**Storybook Tour** 2:00 *The Magic of Love Around the World: Multicultural Tales to Warm Your Heart*. *Anita Peeples*

**Family Express** 3:00–4:30 *Wrap It Up*. Shapes and patterns from the galleries inspire families to create printed papers to use for holiday gift wrapping in this workshop. Free, drop-in, no registration required, for all ages

### 22 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 23 Wednesday

**Highlights Tour** 1:30 *CMA Favorites*

**Film** 7:00 *Hail the Conquering Hero* (USA, 1944, b&w, 101 min.) directed by *Preston Sturges*, with *Eddie Bracken*, *Ella Raines*, and *Raymond Walburn*. A 4-F with hay fever is mistakenly given a hero's welcome by his small town in this hilarious assault on patriotism, mom, and apple pie. \$3 CMA members, \$6 others



## CircleFest and All the Rest

### Winter Lights Lantern Festival Wednesday December 2, 1998 5:00–9:00 pm. Free

The museum's contribution to the annual Holiday CircleFest is the *Winter Lights Lantern Festival*, with lantern making workshops, entertainment, food, holiday shopping, six outdoor "environment of lights" art installations, and a lantern procession on Wade Oval. See the December 2 daily listing for details.

Three **Lectures for Cleveland Collects** take place this month: on Friday the 4th at 6:30, *Don Harvey* talks about his art; on Friday the 11th at 7:30 at the Cleveland Center for Contemporary Art is a talk on *Contemporary Art and Conceptual Photography* presented by Jill Snyder, director of CCCA (for reservations call 216-421-8671); then back here again on the 13th at 2:00 *Craig Lucas* discusses his art. **Gallery Talks** or **Highlights Tours** leave from the main lobby



at 1:30 daily. A new **Video Program** title begins each Sunday. For information on **Teachers' Workshops** call ext. 469.

The monthly **All-Day Drawing Workshop** is Saturday, December 12, 10:30–4:00. The intensive class for beginners to advanced students is led by Sun-Hee Choi. Fee: \$20 for CMA members, \$40 non-members; includes materials and parking. Call ext. 461 to register by Friday the 11th.

Our free drop-in **Family Workshops**, Sundays 1:30–4:00, constitute a *Multicultural Month* with four different project themes. On Sunday the 20th, 3:00–4:30, is *Wrap It Up*, this month's free drop-in **Family Express** workshop.

On Sunday the 20th at 2:00, Anita Peeples leads a **Storybook Tour**, *The Magic of Love Around the World: Multicultural Tales to Warm Your Heart*.

Above right: Free drop-in workshops let visitors make lanterns the night of Holiday CircleFest, Wednesday the 2nd. The corporate sponsor of Holiday CircleFest is KeyBank.

### 24 Thursday

**Museum closes at 4:00**

### 25 Friday

**Museum closed** Christmas Day

### 26 Saturday

**Highlights Tour** 1:30 *CMA Favorites*

**Film** 1:30 *The Longest Day* (USA, 1962, b&w, 180 min.) directed by Ken Annakin, Andrew Marton, and Bernhard Wicki, with John Wayne, Robert Mitchum, Henry Fonda, Robert Ryan, and Sean Connery. Darryl F. Zanuck's star-studded D-Day blockbuster recreates, in gripping fashion, the Allied invasion of Normandy in 1944. From Cornelius Ryan's book; script co-written by James Jones. Admission free

### 27 Sunday

**Gallery Talk** 1:30 *The Power of the Madonna Icon*. Anita Peeples

**Drop-in Family Workshop** 1:30–4:00 *Woven Mats*. Create woven paper "Kente cloth" mats with bright colors and bold designs

**Film** 1:30 *A Walk in the Sun* (USA, 1945, b&w, 117 min.) directed by Lewis Milestone, with Dana Andrews, Richard Conte, and Sterling Holloway. One of the best WWII films—a low-key, poetic account of American infantrymen battling a Nazi hideout in Italy. From the director of *All Quiet on the Western Front*. Admission free

**Curator's Recital** 2:30 *Karel Paukert*, organ assisted by the soloists of *St. Paul's Choir*. Music of the season

### 29 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

**Films** 1:30 *The Battle of San Pietro* (USA, 1944, b&w, 37 min.) directed by John Huston. *Let There Be Light* (USA, 1946, b&w, 58 min.) directed by John Huston. Two of the greatest government-produced WWII documentaries. The first pays tribute to the ordinary soldier; the second, banned from public exhibition for 36 years, is a shattering portrait of shell-shocked veterans. Admission free

### 30 Wednesday

**Highlights Tour** 1:30 *CMA Favorites*

**Film** 1:30 *They Were Expendable* (USA, 1945, b&w, 135 min.) directed by John Ford, with Robert Montgomery, John Wayne, and Donna Reed. Richly nuanced tribute to the heroic, self-sacrificing men of the Navy's PT boats in the South Pacific. "A major work of surprisingly downbeat romanticism." —*Time Out Film Guide*. Admission free

**Film** 4:00 *Battleground* (USA, 1949, b&w, 35mm, 118 min.) Directed by William Wellman, with Van Johnson, John Hodiak, and Ricardo Montalban. The Battle of the Bulge as seen by ordinary American grunts. "The film that most inspired me to want to direct war movies." —Steven Spielberg

**Film** 7:00 *Unfaithfully Yours* (USA, 1948, b&w, 105 min.) directed by Preston Sturges, with Rex Harrison, Linda Darnell, and Rudy Vallee. Suspecting his wife of infidelity, a Beechamesque orchestra conductor plots revenge, murder, and suicide—all in time to great music—in this stylish romantic comedy. \$3 CMA members, \$6 others

### 31 Thursday

**Film** 1:30 *The Fighting Sullivans* (USA, 1944, b&w, 111 min.) directed by Lloyd Bacon, with Anne Baxter, Thomas Mitchell, and Selena Royle. True story of five Iowa brothers who all served on the same ship and died gallantly off Guadalcanal. Originally titled *The Sullivans*. Admission free

**Museum closes at 4:00**

## Five Reasons to Advance a Bequest

The museum is always encouraged to learn that a person has included the Cleveland Museum of Art in a will or estate plan. Such donors should know about some significant benefits to accelerating all or part of such a bequest by establishing a charitable gift annuity.

### 1. Increase your income now.

One of the benefits of a gift annuity is attractive rates, especially for older donors. A single 80-year-old qualifies for an annuity rate of 9.2 percent (rate increases with the person's age at the time the annuity is created). This plan is especially attractive when the money has already been "earmarked" for the museum as a bequest.

### 2. Reduce your taxes now.

The IRS provides an income-tax charitable deduction for gifts made to the museum during life. Since a portion of the Cleveland Museum of Art gift annuity qualifies for a deduction, making a gift before year's end with assets you already plan to give may be a tax-wise idea.

### 3. Stabilize your retirement now.

Unaffected by the stock market, gift annuity payments are fixed—each check is an identical amount. Your annuity is backed by the entire capital assets of the Cleveland Museum of Art. A gift annuity can help you diversify and stabilize your retirement income.

### 4. Enjoy your giving now.

When you establish a gift annuity, you experience the satisfaction of completing a gift to the Cleveland Museum of Art. We express our gratitude while you are living by including you in our Legacy Society. Why miss out on the "joy of giving"? Give while you live.

### 5. Assuring your gift now.

With a gift annuity, the museum can be certain these assets are assured, and can show some of these assets positively in our financial statements as well as make future plans and decisions with greater confidence.

To find out more about our gift annuity program, call Karen Jackson at ext. 585, or use the handy response form below.

This article is intended for educational purposes only. Please consult with your qualified tax and legal advisor(s).

#### CLIP AND MAIL

Please send me free information about the museum's

☐ Gift annuity program ☐ Legacy Society

☐ Please contact me by phone: ( ) -

The best time to reach me is

Name

Address

City

State

Zip

## Trideca Society

The annual meeting of the Trideca Society will be held in the recital hall on Saturday, January 16, 1999. It will open with a business meeting at 10:30, at which time a slate of new trustees will be presented and voted on. A talk entitled "American Studio Furniture Since 1945" by Edward S. Cooke Jr., Professor of the History of Art at Yale University, will follow. Persons interested in the Trideca are invited to attend this event. Membership is on a yearly basis beginning in January, so this is an excellent time for new members to sign up. A reception will be held after the meeting.

## Legacy Society

Our thanks to the members of the Legacy Society—those listed below as well as those who wish to remain anonymous.

Mrs. Shuree Abrams  
Carolyn Adelstein  
Herbert Ascherman Jr.  
Laurence and Nancy Bartell  
Norma E. Battes  
Nancy Harris Beresford  
Dr. Harold and Lillian Bilsky  
Mrs. Catherine F. Paris Biskind  
Flora Blumenthal  
John C. Bonebrake  
Helen and Albert Borowitz  
Grace Bradley  
Mrs. Wilbert S. Brewer  
Ronald and Isabelle Brown  
Honnie and Stanley Busch  
Patience Wilson Cameron  
Ray W. Clarke  
Betsy Nebel Cohen  
Karen M. and Kenneth L. Conley  
Mr. and Mrs. Gerald A. Conway  
Vincent R. Crew  
Mrs. John B. Dempsey  
Hubert L. Fairchild  
S. Jay Ferrari  
Marilyn L. Fisher  
Virginia L. Foley  
Mrs. Ralph I. Fried  
Mrs. C.H. Ganzenmueller  
Dr. James E. Gibbs  
Rocco Gioia  
Bettyann S. Gorman  
Leonard C. Gradeck  
Masumi Hayashi  
Mrs. Dorothy P. Herron  
Mary C. Hill  
Mildred F. Hollander  
Dr. Gertrude Seymour Hornung  
Mr. and Mrs. Michael J. Horvitz  
Elizabeth A. Hosmer  
Karen L. Jackson  
Tom L. Johnson  
Adrienne L. Jones and L. Morris Jones, M.D.  
Louis D. Kacalief, M.D.  
Etoile and Julian Kahan

Jay Robert Klein  
Thea Klestadt  
Mrs. Arthur Kozlow  
Mrs. Samuel H. Lamport  
Ellen Levine  
Jon and Virginia Lindseth  
David A. Hardie and Howard John Link  
Nancy and Byron Lutman  
Sanford E. and Eleonora D. Marovitz  
Mr. and Mrs. Bruce V. Mavec  
Marguerite H. McGrath  
Mr. and Mrs. William W. and Pamela M. McMillan  
Edith and Ted Miller  
Lynn Underwood Minnich  
Bessie Corso Morgan  
Gordon K. Mott  
Frederick Woodworth Pattison  
Mr. & Mrs. Peter Pfouts  
Mrs. Alfred M. Rankin  
Audra L. and George M. Rose  
Jackie and Norton Rose  
Aurelie A. Sabol  
Elliott L. and Gail C. Schlang  
Kate M. Sellers  
Elizabeth Carroll Shearer  
Michael Sherwin  
Mr. and Mrs. Joseph Shrier  
Miriam Wolfson Shuler  
Naomi G. Singer  
Alden and Ellen D. Smith  
Katherine Solender  
Barbara J. Stanford  
Lois C. and Thomas G. Stauffer  
Frances P. Taft  
Susan and Andrew Talton  
Fred and Betty Toguchi  
Mr. and Mrs. Robert A. Urban  
Marshall A. Veigel  
Marcia J. Wexberg and Kenneth D. Singer  
Marilyn J. White  
Mr. and Mrs. Roy L. Williams

## Take Note

A special **Members Shopping Weekend** takes place Friday, December 4 to Sunday, December 6 at all Museum Store locations. Members will receive 25% off all merchandise for three days only. Free gift wrapping, too!

**Diego Rivera Tickets on Sale Now to Members Only:** Reserve now through the ticket center for the best selection of free timed & dated tickets (convenience fee for phone orders). Audio tours are \$3. *Diego Rivera: Art and Revolution* runs February 14–May 2, 1999. Tickets go on sale to the general public on January 31. Opening reception, February 13.

Museum members may audit **CWRU Art History Courses** for \$75. Classes are held at the museum. The spring offerings are:

ARTH 240: *Introduction to Medieval Art*. Stanton Thomas MWF 1:30–2:20  
ARTH 306/406: *History of Indian Sculpture*. Stan Czuma T 11:15–1:15  
ARTH 322/422: *Ancient Egyptian Art & Architecture*. Lawrence Berman TH 2:30–5:00

Classes begin Monday, January 11 and end Monday, April 26. To register call the ticket center.

Don't forget to **Dine in the Oasis Restaurant** downstairs on the lower education level. The atmosphere is relaxed, the menu delectable.



*Sister Wendy, who is in the United States working on a new series for her popular PBS television series on art, speaks to the Founders Society dinner on the 7th. Call Heather Sherwin at ext. 153 for information about Founders Society membership.*

Julie Bender

# BYZANTINE SPLENDORS

## *The Golden Mosaics of Ravenna*

A series of lectures by  
Dr. Robert P. Bergman,  
director, the Cleveland  
Museum of Art

Each lecture in Gartner  
Auditorium at 6:45

In the director's January lectures, travel to the fascinating city of Ravenna, site of the world's greatest concentration of early Christian/Byzantine mosaics. An extraordinary group of structures from the fifth and sixth centuries with shimmering mosaic interiors have survived more than a thousand years of religious turmoil. Once the capital of Rome and Byzantium's Western Empire, the city today is a destination for



Wednesday, January 6

*Featured Sites:*

*The Mausoleum of Galla  
Placidia; Sant' Apollinare  
Nuovo*

Wednesday, January 13

*Featured Sites:*

*Sant' Apollinare Nuovo;  
Sant' Apollinare in Classe*

Wednesday, January 20

*Featured Site: San Vitale*

travelers from all over the world who seek to experience one of the world's greatest ensembles of early Christian and Byzantine art.

Tickets are available in advance at the membership and ticket center: the full series is \$30 for members, \$60 for non-members. Individual talks are \$15 for members, \$25 for non-members, subject to availability. Series ticketholders have priority.

Tickets are on sale in person or by phone during regular museum hours. No service fee for tickets obtained in person at the museum. For members there is a \$1 service fee per ticket for phone orders (\$2 for others). Call 216-421-7350 or outside the 216 area code 1-888-CMA-0033.

## Three easy steps!

December 31 is just around the corner, so now is the time many members are considering year-end gifts to the museum. Even with market fluctuations, there are good reasons to consider your 1998 gift in appreciated stock instead of in cash: you receive a tax deduction for the full market value of the security and bypass capital gains taxes. This chart compares stock gifts to cash gifts.

	A gift of \$1,000 cash	A gift of stock valued at \$1,000 and purchased for \$800 two years ago
Deduction savings @28% tax bracket	\$280	\$280
Capital gains tax savings	\$0	\$40
Net cost of gift	\$720	\$680

A gift of appreciated stock is very easy to accomplish. Simply contact your broker and ask to transfer the desired amount of stock to the Cleveland Museum of Art. (The museum has accounts with most of the local brokers, making this transaction very smooth.) Then instruct your broker to inform us of the gift by contacting Heather Sherwin in the development office at ext. 153. We will promptly thank you and include in our letter important information for preparation of your 1998 taxes.

The museum's brochure titled "Giving Appreciated Property: How to Get the Most Out of It" outlines various examples and benefits of giving appreciated property. If you would like to receive this information or have questions, please contact Heather Sherwin at ext. 153.

This information is intended for educational purposes only. Please consult with your qualified tax and legal advisor(s).

**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Editing and design: Barbara J. Bradley, Kathleen Mills, Laurence Channing, and Gregory M. Donley  
Photography: Howard T. Agriesti,  
Gary Kirchenbauer, and Gregory M. Donley

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**Dated Material  
Do Not Delay**

Admission to the  
museum is free

**Telephones**

216-421-7340  
TDD: 216-421-0018  
Membership and  
Ticket Center  
216-421-7350 or  
1-888-CMA-0033  
Art Museum Store  
216-421-0931  
Beachwood Place  
store 216-831-4840  
Airport store  
216-267-7155

**Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00-5:00  
Wednesday, Friday  
10:00-9:00  
Closed Mondays,  
July 4, Thanksgiving,  
December 25, and  
January 1  
Café: Closes one hour  
before museum

**Web site**

[www.clemusart.com](http://www.clemusart.com)

**Ingalls Library  
Members Hours**

(ages 18 and over)  
Tuesday and Thursday  
10:00-6:00  
Wednesday 10:00-9:00  
Friday 10:00-6:00  
Saturday 10:00-5:00  
Slide Library by  
appointment only

**Print Study  
Room Hours**

By appointment only  
Tuesday-Friday  
10:00-11:30 and  
1:30-4:45

**Membership and  
Ticket Center**

Tuesday and Thursday  
10:00-5:00; Wednes-  
day and Friday 10:00-  
8:00; Saturday and  
Sunday 10:00-5:00.  
\$1 service fee per

ticket for phone  
orders (\$2 non-mem-  
bers); call 421-7350  
or, outside the 216  
area code,  
1-888-CMA-0033

# Plenty in Store for the Holidays

The Art Museum Stores at the museum in  
University Circle, at Beachwood Place, and  
in Hopkins Airport offer a dazzling variety  
of holiday gift ideas.

